Expansion of Space, Place and Society: A study of Rural Representation in Literature

Dr. Kathakali Bandopadhyay,
Assistant Professor,
Department of Geography,
&
Sanjay Das
Assistant Professor
Department of English
Subarnarekha Mahavidyalaya, Jhargram

ABSTRACT

Space, place and society are prime components in the study of geographical attributes. However, both the absolute and relative concept of space has been identified. Similarly place and society with its multifaceted approach has amalgamated with the physical existence and the literary analysis of society and physical infrastructure. The presence of every geographical paraphernalia has definitely been found within the domain of space and place. It is true, that space and place can be profoundly described within the arena of literary sources. Specification and identification of rural geography, depends on the observation and the inherent indigenous knowledge of a common man. No doubt, the various geographical descriptions especially confined within the rich rural literature of various eminent writers. Since the time of Greek scholars, rural geography was mainly highlighted as a separate discipline with emphasis on the rural landscape along with the various peculiarities of rural artefacts. Rural literature depicting beautiful descriptions of landforms, habitat, settlement, the human niche, the array of flora and fauna are found to be the source of inspiration for every geographer. The emergence development and planning in Development geography has been possible due to the excellent elaboration of various renowned authors and their lucid description of the subject.

Keywords: space, place, society, rural, geography

Space has always been considered as one of the extreme realities of the modern world. The fragmentation within the space is the place where inevitable existence is true for the mortal world. It is a fact that a society which dwells on a place or a region tries to be effective with its homogeneous attributes and unique through its heterogeneous identity. The various correlations between spaces, place and society often amalgamates into the trilogy of this concept. The vast existence of society is mainly empirical in nature. However, the gathered information is often being considered significant and it could be validated. The society itself is a manifesto of various emotions. Thus, it can be considered as a vicious cycle of empirical studies, study of various isms, instant source ideas and events. The stories of "isms" in inclusion of determinism, possibilism, encyclopedism etc were highlighted profoundly in various literatures.

Space and spatiality have occupied special place in Western modern history and literature from the beginning. The world has imagined as a space like stage, in Shakespeare's play *As You Like It*, where we find such concepts:

"All the world's a stage

And all the men and women merely players.

They have their exist and their entrances,

And one man in his time played many parts,

His acts being seven ages" (Act II, Scene vii, ll. 139-43).

These lines have powerfully illustrated some of the dominant assumptions about the importance of space and man's relation to and with it. Space is seen as an empty container within which unfolds the real drama of history, and human passions and psychology. Emptiness is akin to nothingness, and being nothing has huge possibilities to gain many things in this space of nothingness. This has become a space for thinkers to think critically. Michel Foucault in interview in 1976 has argued that the "devaluation of space" prevailed for "generations of intellectuals" where space is treated as the dead, the fixed, the undialectical, and the immobile. For him, time, on the contrary is richness, fecundity, life and dialectic. He continues:

> "For all those who confuse history with the old schemas of evolution, living continuity, organic development, the progress of consciousness or the project of existence, the use of spatial terms seems to have an air of an anti-history. If one started to talk in terms of space that meant one was hostile to time. (70)

For thinkers like Foucault space is for confinement, stagnation, immobility, and unproductive against time which is more productive. Historian like Paul Carter, thinks about space in the line of Shakespeare, argues that the dominant narrative mode of what he calls modernity's "imperial history" as one "which reduces space to a stage, that pays attention to events unfolding in time alone…rather than focus on the intentional world of historical individuals, the world of active, spatial choices, empirical history of this kind has as its focus facts which, in a sense, come after the event" (xvi). Thus, this privileging of temporality and history over space has its literary analogue in a critical tradition that, especially beginning in the latter part of the nineteenth century. Henry James thinks the portrayal of the complex psychology of characters as the highest achievement of narrative art. Characters are considers fundamentally ephemeral constructs that unfold in a space, or setting, which, once established, seems to remain constant. Space is, therefore, treated as the "stage" upon which the drama of character development unfolds, and setting in such a tradition is viewed as distinctly secondary in importance to characters. The increasing interiorization of space, that occurs in certain strands of modernist fiction which in turns have marked influence on how we read earlier literary works as well as any concern with space outside that of the nomadic consciousness seems to all but disappear. Eminent geographer Edward Soja, in his writings *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*, problematises the subordination of the special space in social critical theory. These presuppositions have been called into questions over the last two decades by an emerging interdisciplinary formation ce5ntered on the problematics of space, place and cultural geography.

The earlier thinkers each of whom in their own way took up what were in their own time unfashionable spatial questions; this would include the discussions of embodiment, world, enframement, and dwelling in Martin Heidegger's *Being and Time* and other essays. The explorations of the relationships between northern and southern Italy in a moment of dramatic social and cultural modernization found discussions in Antonio Gramsci's *Prison Notebooks*, the lyrical spatial phenomenology of Gaston Bachelard's *The Poetics of Space*; the detailed analysis of an array of the novelistic "chronotopes", the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literatures offered by Mikhail M. Bakhtin, and the stunning mappings of the spaces and cultural flows of the nineteenth century Paris found in Walter Benjamin's fragmentary and incomplete *Passagenwerk*. What links these diverse projects of the various thinkers is a common challenge to the enlightenment and Cartesian notion of space as an objective homogenous extension *res extensa*, distinct from the

subject *res cogitans*, and the Kantian concept of space as an empty container in which the activities of human beings unfold.

Kantian philosophy regards time and space as the two fundamental categories that structure human experience. Narratives widely recognized as the discourse of human experience; yet most of the definitions, by characterizing stories as the representation of sequence of events, foreground time at the expense of space. Events, however, are changes of state that affect individuated existence, which are themselves bodies that both occupy space are not necessarily narratives – think of geographical maps, landscape paintings, etc. – but all narratives imply a world with spatial extension, even when spatial information is withheld as in Foster's "the king died, and the queen died of grief".

Two of the thinkers who have contributed the most to this revival of interest in the role of space in the projects of western modernity are the French social theorists, Henri Lefebvre and Michel Foucault. Lefebvre's major work of spatial theorization, *The Production of Space* (1974) – first translated into English in 1991 – has had a dramatic impact on work being done in a wide range of disciplines, ranging from urbanism, architecture, and social theory to literary and cultural studies. In his rich and brilliant example of a spatial dialectical thinking, Lefebvre definitively rejects the older 'representation' of space as "a pre-existing void, endowed with formal properties alone… a container waiting to be filled by a content – i.e. matter, or bodies" (170). Instead, he shows in great detail how the emergence and development of capitalist modernity occurs through a particular:

> "(social) production of (social) space – that is, a space that is fundamentally produced by and through human actions, and which is thus `constituted neither by a collection of things or an aggregate of (sensory) data, nor by a void packed like a parcel with various contents, and . . . it is irreducible to a 'form' imposed upon phenomena, upon things, upon physical materiality" (Lefebvre, 26-7). `

"(Social) space", Lefebvre maintains, "is not a thing among other things, or a product among other products: rather, it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity – their (relative) order and/or (relative) disorder" (73). For Lefebvre, such a space is a deeply historical one, its moments of apparent stability short-lived and contingent at best: indeed, Lefebvre suggests that one of the great temptations produced by the Enlightenment conceptualization of space as a static construct is that we think of it as a reified thing rather than as an open-ended, conflicted and contradictory process, a process in which we as agents continuously intervene.

Moreover, Lefebvre argues that such a space is itself never constituted as a singularity, as other traditions of spatial thought might suggest, such as those of structuralism and phenomenology with their respective focus on the subjective and objective dimensions of space. Instead, Lefebvre develops a "concrete abstract" tripartite model of space that attempts at once to take account of and draw into a coherent ensemble these various other dimensions. Lefebvre argues that any socially produced historical space is constituted by a dialectically interwoven matrix of what he calls "spatial practices", "representations of space" and "spaces of representation", each allied with a specific cognitive mode through which we "re-present" it to ourselves: respectively, the domains of the "perceived", the "conceived" and the "lived" (33-46). The first of his three "levels" of space pertains to the most abstract processes of social production, reproduction, cohesion and structuration, and hence bears a striking resemblance to the concerns of the various structuralisms whose perceptual apparatus takes on the abstract conceptual systematicity of a science. The third set of terms refers, on the other hand, to the space of the embodied individual's cultural experience and the signs, images, forms and

symbols that constitute it: it is this level of space that has been mapped so thoroughly by phenomenology, whose emphasis on the individual's lived existential experience of space resonates with that found in this dimension of Lefebvre's work. The middle terms, those of the representations of space or the realm of the conceived, point towards what we more conventionally think as "space" proper, mediating between and drawing all three of the levels together into a coherent ensemble. Of the social and cultural practices that constitute this middle dimension of space, Lefebvre writes, "conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent – all of whom identify what is lived and what is perceived with what is conceived" (38).

Thus, bringing together the very different projects of structural and phenomenological criticism, Lefebvre's work also offers a powerful rejoinder to the tangential textualization of the world, or what he calls the "generalization of the concept of mental space", at play in certain strands of structuralist, semiotic and post-structuralist theory (3). Lefebvre links these theorizations to a growing predominance in modern times of the "visual", which, he argues, "has increasingly taken precedence over elements of thought and action deriving from other senses" (139). This in turn is connected to the increasingly global trend in the history of capitalism towards what Lefebvre names "abstract space" – homogeneity on the level of spatial practices and fragmentation and isolation on the level of representations of space, or "lived" experience. This latter formulation also has had a marked impact on the development in the last twenty-five years of the theorization of `postmodernism, especially in the work of thinkers such as Harvey and Fredric Jameson. And in another important recent refinement of Lefebvre's project, Neil Smith eloquently argues for the necessity, when reading any particular cultural phenomenon, of taking into account its simultaneous embeddedness in a number of different "nested" spatial contexts: body, home, community, city, region, nation and globe. Smith notes, "By setting boundaries, scale can be constructed as a means of constraint and exclusion, a means of imposing identity, but a politics of scale can also become a weapon of expansion and inclusion, a means of enlarging identity" (114).

While Lefebvre's work offers a powerful mechanism for thinking through the spatial dimensions of modern society and culture, Michel Foucault, especially in his central text of the mid-1970s, *Discipline and Punish: The Birth of the Prison* (1975), presents a meticulous genealogical history of the spatial transformations that give rise to our modern world. Foucault's text is written very much in the spirit of earlier critical histories of modernity such as those offered by Max Weber and Theodor Adorno; however, Foucault's great achievement is to give this narrative a distinctively spatial turn. Foucault opens his examination by focusing a heightened attention upon the body, and in particular "the way in which the body itself is invested by power relations" (124). Foucault announces that "Our society is one not of spectacle, but of surveillance, and throughout his text he meticulously reconstructs the genealogy of such a modern form of power" (217).

In the moment of the Absolutist monarch, Foucault argues, the individual body becomes the subject of a highly public "theatre" of punishment that is located in a specific ritualized space, still distant from everyday life. However, precisely because this system is such a public and spectacular one, it is deeply unstable, open to a dramatic reversal at the hands of those who are its intended subjects. A wonderful example of such an older system of power, as well as its potential for transgressive, carnivalesque inversion, is brilliantly portrayed in the opening chapters of Walter Scott's *The Heart of Midlothian*. Thus, in place of this older logic of power there gradually emerges a new system in which every body finds itself located in "a great enclosed, complex, and hierarchical structure, and subject to a continuous regime of

surveillance and manipulation" (115). A whole series of operations, which Foucault names "discipline – instruments, techniques, procedures, levels of application, targets" (215) – arise with the aim of producing 'normal' subjects as well as marking out a whole finely graduated realm of deviancies: "Thus discipline produces subjected and practised bodies, 'docile' bodies" (138).

The model and most complete realization of this new kind of machinery of power are to be found in Jeremy Bentham's ideal of prison architecture, the panopticon. Within this structure, the individual prisoner is placed in a state of permanent `visibility', subject to the unseen gaze of authority. Never knowing when they are under observation, these subjects come to internalize the self- policing demanded of them. Crucially, Foucault maintains that

> "the Panopticon must not be understood as a dream building: it is the diagram of a mechanism of power reduced to its ideal form; its functioning, abstracted from any obstacle, resistance or friction, must be represented as a pure architectural and optical system: it is in fact a figure of political technology that may and must be detached from any particular use. It is polyvalent in its applications; it serves to reform prisoners, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work. It is a type of location of bodies in space, of distribution of individuals in relation to one another, of hierarchical organization, of disposition of centres and channels of power, of definition of the instruments and modes of intervention of power, which can be implemented in hospitals, workshops, schools, prisons"(205).

"Is it surprising", Foucault later asks, "that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons" (228)? As such a technology gets generalized across the social space, it generates a veritable "carceral network" which in its compact or disseminated forms, with its systems of insertion, distribution, surveillance, observation, has been the greatest support, in modern society, of the normalizing power.

The influence of Foucault's work across a wide range of disciplines has been profound. In terms of literary scholarship, his influence has been especially evident in work in the so-called New Historicism, Foucault 's model of the panopticon being one of the inspirations, for example, of Stephen Greenblatt 's brilliant re-reading of Thomas More 's *Utopia* in his book Renaissance Self- Fashioning from More to Shakespeare. Similarly, the questions concerning the production of the body and subjectivity raised by Foucault have been developed in fascinating and important new ways by recent feminist theorists. Elizabeth Grosz, to take only one example, argues that while it is important to think of questions of subjectivity in corporeal rather than disembodied conscious terms, the investigation needs to move even further: "It is not enough to reformulate the body in non-dualist and non-essentialist terms. It must also be reconceived in specifically sexed terms: "Bodies are never simply human bodies or social bodies" (84). Finally, one of the most interesting extensions of Foucault's investigation of social space can be found in the US anthropologist Paul Rabinow's *French Modern: Norms and Forms of the Social Environment*. This rich and wide-ranging genealogical history focuses upon how a diverse group of nineteenth-century intellectuals, working in a number of distinct fields, all came to understand the ways in which "norms'"– proper behaviours in, inhabitations of and movements through the world – are shaped by various spatial forms – architectural, urbanistic, national and so forth. Emphasizing the deeply spatial nature of the revolutions of modernity, Rabinow investigates transformations in nineteenth-century architectural and urban

practices, "among a diverse range of linked fields, in order to trace out a developing programme for using `the planned city as a regulator of modern society" (12).

While Rabinow diverges from Foucault in his greater willingness to consider the progressive possibilities of certain productions of modern spatiality, both thinkers acknowledge that if social and cultural spaces, including the body, are indeed the product of human actions, then there is the possibility of our reconstituting human spaces, and hence human being-in-the-world as well. Space then is conceived not only as the site of politics, conflict and struggle, but also the very thing being fought over. This approach too suggests a link between contemporary critical examinations of space and spatiality and the great transformative architectural and urban planning programmes developed by Ebenezer Howard, Tony Garnier, the Bauhaus, Le Corbusier, Frank Lloyd Wright and others in the moment of cultural modernism – a moment that also saw in the realm of the visual arts the great widespread challenge of perspectivalism that had dominated both Western art and thought from the Italian Renaissance onwards. Not surprisingly, a good deal of the contemporary projects for reconstructing social space also arise from within the discourses of architecture and urbanism: these include, for example, Rem Koolhaas 's "retroactive manifesto" for the unfulfilled project he labels Manhattanism, and Jacques Derrida 's provocative collaborations with architect Peter Eisenman on spaces to be produced for Bernard Tschumi's innovative Parc de la Villette in Paris. Derrida has described the latter project as involving a deconstruction of some of the fundamental assumptions that have underwritten western architectural discourse and practice: for instance, the hegemony of the aesthetic, of beauty, the hegemony of usefulness, of functionality, of living, of dwelling. However, this is only part of the project of a deconstructive architecture, and Derrida goes on to argue that:

> "Then you have to reinscribe those motifs within the work. You can't (or you shouldn't) simply dismiss those values of dwelling, functionality, beauty and so on. You have to construct, so to speak, a new space and a new form, to shape a new way of building in which those motifs or values are reinscribed, having meanwhile lost their external hegemony" (Papadakis et al., 73).

There also has been in recent years more and more attention given to the ways that diverse subaltern publics are able to divert and reappropriate dominated spaces. Such lessons are to be found, for example, in Michel de Certeau's celebrated evocation of a transgressive "walking in the city" effected by the very people who inhabit it; in Meaghan Morris's brilliant reading of the innovative spatial project to be discovered in the Australian documentary film, *A Spire* ; in Judith Butler's examination of the new communal spaces figured in the film *Paris is Burning*; and in Allan Feldman's stunning analysis of the "radical deconstruction and assemblage of the body" that occurs in the *IRA Hunger Strike of 1981*. These practices are of "great significance", Lefebvre notes, "for they teach us much about the production of new spaces" (167); however, as Lefebvre goes on to note, and indeed as Derrida and many of these other thinkers also point out, such moves must be considered only opening gestures, "which can call but a temporary halt to domination" (168). The real aim always remains the "production" of new kinds of spaces.

The conceptual reorientations that Lefebvre, Foucault and these other thinkers offer also promise to transform literary and cultural analysis in a number of different ways. First, their work has helped to foster an increasing attention to the representation of space within literary and other cultural texts and to the ways that an attention to spatial questions transform how we think about literary history. Such a dual project is already evident in Raymond Williams's classic survey of modern British literature, *The Country and the City* (1973). Williams examines the changing "structures of feeling" concerning the relationships between

the "city" and the 'country', as well as the transformations and expansions that occur in the very definition of each of these inseparable conceptual poles, as these are negotiated in the tradition of modern British literature, a tradition he traces from the country-house poems of the sixteenth century up through the global literatures of the present day. Williams argues for a special significance of the English experience in this narrative, in that one of the decisive transformations, in the relations between country and city, occurred there very early and with a thoroughness which is still in some ways unapproached – he is referring here to the British industrial revolution . Williams is especially sensitive to the ways literary and cultural texts reflect changes in actual spatial practices, those initiated by these processes of modernization, and to these works' sensitivity and capacity to register changing sensibilities before they enter fully into explicit public discourse. William Blake in his works shows how country(rural) spaces transform into urban spaces in the time of industrial revolution and expansion of urbanisation. Rural spaces now remain in the representation of literatures with the advancement of urban spaces. These rural spaces reduce into nothingness only we find the token representation in various forms writings. We, now, do not find such vast pastoral land where sheep graze guided by shepherd or Krishna guides the herds of cow in vast pastoral land, and enthral the whole country world with his magical flute. Those are gone; we do lament for it. Now we find other spaces instead of theses vast pastoral spaces, and the long list of nomenclature such as social, private, micro, mini spaces and so on. Now in the modern time social spaces become an important phenomenon and matter of critical attention and investigation.

Such an investigation continues in ground- breaking works of Kristin Ross's *The Emergence of Social Space: Rimbaud and the Paris Commune* (1988), a study drawing directly upon Lefebvre's work and looking at the ways Arthur Rimbaud's poetry, as well as a host of other cultural productions, respond to and draw upon both the expansion of French imperial power and the revolutionary urban spatial possibilities illuminated in the short-lived 1871 Paris Commune; Edward Said's magisterial *Culture and Imperialism*, a text that argues for the importance of a careful attention to the "geographical notation, the theoretical mapping and charting of territory that underlies Western fiction, historical writing, and philosophical discourse" (58); and Franco Moretti's *Atlas of the European Novel*, an examination of the productions of fictional space that occur within European novels of the nineteenth century, and of the circulation and distribution of various novelistic productions across the `real' space of Europe and the globe.

At the same time, an attention to spatial concerns further calls into question the very constitution of the literary canon as it helps us to become more sensitive to the different kinds of work that are performed by various literary genres, modes and other forms of textuality. This kind of reorientation is perhaps nowhere more evident than in the wide-ranging intellectual project of the influential Marxist literary and cultural scholar Fredric Jameson. For example, in his landmark book, *The Political Unconscious*, Jameson contrasts the different representational work performed by the modern novel and the older prose romance. The goal of the romance, Jameson shows us, is to spark in the reader a new awareness of what it means to be-in-the-world by highlighting the "worldness of world", the specific contractedness of the geographies and environments such a reader always already inhabits. Thus, if the novel focuses on character, making us aware of and even contributing to the development of a modern centred subjectivity, the romance give expression to the experience of settings, worlds or spaces. Character, Jameson maintains, thus functions in the romance in a very different way than in the novel: in this older form it serves as a formal "registering apparatus" whose movements during the course of the narrative action produce a traveller's itinerary of both the "local intensities" and "horizons" of the space that the narrative itself calls into being (112). Jameson

uses this rethinking of the work of the romance as the basis for reading the particular narrative operations of texts ranging from the classical chivalric cycles to Stendhal 's *The Red and the Black* and Emily Bronte 's *Wuthering Heights*. In this novel we find the description of rural spaces, the wonderful description of moors, and natural beauty.

Jameson has explored similar spatial mapping operations in genres and works as diverse as the noir detective fiction of Raymond Chandler, More's *Utopia*, James Joyce's *Ulysses*, the "national allegory" of Third World literature, the conspiracy film and the great modern form of the prose romance, what H. G. Wells first named "scientific romance", and what we call today science fiction. In each case, Jameson maintains that we need to dispense with the grail of a singular universal set of criteria defining great literature, against which we can then evaluate all works, regardless of the time, place or situation of their production, and instead become more sensitive to the particular aims, practices and strategies of diverse works, genres and forms. Thus, for example, in his much-discussed essay on Third World literature, Jameson argues that one of the most common contemporary critical errors is the reading of "non-canonical forms of literature" in terms of the canon itself, by which he means here the forms and rhythms of a hegemonic European realism and modernism: not only is such an approach peculiarly self-defeating because it borrows the weapons of the adversary, it passes over in silence the radical difference of these works. And in one of his numerous analyses of science fiction, Jameson suggests that works in this genre eschew the pleasures and demands of canonical forms of literature – those of complex psychological portraits of realistic characters and well-formed plots – and thereby free themselves for an operation of spatial imagining: the collective adventure accordingly becomes less that of a character (individual or collective) than that of a planet, a climate, a weather, and a system of landscapes – in short, a map.

The inseparability of space and time in narrative is suggested, among other ideas, by Baxtin's polysemic concept of "chronotope", by Werth's "text world," by Herman's "story world," and by Genette's "diégèse." All of these concepts cover both the space- occupying existents and the temporally extending events referred to by narrative discourse (Hühn's Event and Eventfulness). When speaking of space in narratology and other fields, a distinction should be made between literal and metaphorical uses of the concept. As an a-priori form of intuition, space is particularly difficult to capture in its literal sense. The OED defines it, somewhat tautologically (since it uses the spatial concept "within"), as "the dimensions of height, width and depth within which all things exist." The Cambridge Dictionary of Philosophy's more mathematical definition avoids tautology, but its greater abstraction does not capture our intuitive sense of space as the universal container of things: "An extended manifold of several dimensions, where the number of dimensions corresponds to the number of variable magnitudes needed to specify the location in the manifold" (DiSalle 866–67).Many of the spatial concepts developed in literary and cognitive theory (Herman's Cognitive Narratology) are metaphorical because they fail to account for physical existence. Among such uses are Fauconnier's mental spaces, which are constellations of meanings held together in the mind; his notion of mapping ,whose origin in the visual representation of space has been overshadowed by its extension to any kind of analogical thinking; Friedman's "spatial reading" of narrative, an approach which she describes as paying attention not only to a "horizontal axis" of plot, but also to a "vertical axis" standing for a variety of other literary dimensions: author-reader relations, literary-historical considerations, and intertextual allusions.

Turner's concept of "spatial stories" is metaphorical for another reason: the term designates expressions based on space-implying movements ("the stock market sank") and it is "story" rather than "spatial" that functions metaphorically. Explication of the importance of the concept of space for narratology is not limited to the representation of a world (a notion to

be refined below) serving as container for existents and as location for events. We can distinguish at least four forms of textual spatiality. Of these four forms, the first will be the main focus of this entry. Narrative Space: This is the physically existing environment in which characters live and move (Buchholz & Jahn). We may call it "setting," but this intuitive notion of setting needs to be further refined: just as, in the theatre, we can distinguish the stage on which events are shown from the broader world alluded to by the characters, in written narrative we can distinguish the individual locations in which narratively significant events take place from the total space implied by these events. Since there is no established terminology to distinguish the laminations of narrative space, we will synthesize existing work through the following categories, illustrating them all with the short story *Eveline* by James Joyce, where "spatial frames" the immediate surroundings of actual events, the various locations shown by the narrative discourse or by the image. Spatial frames are shifting scenes of action, and they may flow into each other for example "salon" frame can turn into a "bedroom" frame as the characters move within a house. They are hierarchically organized by relations of containment (a room is a subspace of a house), and their boundaries may be either clear-cut; the bedroom is separated from the salon by a hallway - a landscape may slowly change as a character moves through it. Examples of spatial frames in *Eveline* are the living room of Eveline's house and the Dublin harbour. Setting is the general socio-historico-geographical environment in which the action takes place. In contrast to spatial frames, this is a relatively stable category which embraces the entire text.

We may, for instance, say that the setting of *Eveline* is early 20th-century lower-middle-class Dublin. Story space is the space relevant to the plot, as mapped by the actions and thoughts of the characters. It consists of all the spatial frames plus all the locations mentioned by the text that are not the scene of actually occurring events. In "Eveline," the story space comprises not only Eveline's house and the Dublin harbour, but also South America, where Eveline dreams of escaping with her lover. Narrative (or story) world is the story space completed by the reader's imagination on the basis of cultural knowledge and real world experience (Ryan's principle of minimal departure). While story space consists of selected places separated by voids, the narrative world is conceived by the imagination as a coherent, unified, ontologically full and materially existing geographical entity, even when it is a fictional world that possesses none of these properties (Schaeffer's Fictional vs. Factual Narration). In Eveline's world, we assume that Dublin and South America are separated by the Atlantic, even though the ocean is not mentioned by name. In a story that refers to both real and imaginary locations, the narrative world superimposes the locations specific to the text onto the geography of the actual world. In a story that takes place in wholly imaginary landscapes (Lord of the Rings), readers assume that the narrative world extends beyond the locations named in the text and that there is continuous space between them, even though they cannot fill out this space with geographic features.

Narrative universe is the world (in the spatio-temporal sense of the term) presented as actual by the text, plus all the counterfactual worlds constructed by characters as beliefs, wishes, fears, speculations, hypothetical thinking, dreams, and fantasies. The narrative universe of *Eveline* contains one world where she boards a ship to South America and lives happily ever after with her lover, and another where she is emotionally unable to leave Dublin. For a possible world to be part of the metaphorical concept of narrative universe it must be textually activated; the world where Eveline becomes Queen of England does not belong to the narrative universe of the story because it is never mentioned or presupposed by the text. All of these levels are described here from a static perspective as the final products of interpretation, but they are progressively disclosed to the reader through the temporal unfolding of the text. We may call the dynamic presentation of spatial information the textualization of space (Zoran's "textual

level" of space). This textualization becomes a narrativization when space is not described for its own sake, as it would be in a tourist guide, but becomes the setting of an action that develops in time. In The *Spatial Extension of the Text*, Chatman proposes a distinction between "story space" and "discourse space" through which he tries to transpose into the spatial domain the well justified distinction between "story time" ("the duration of the purported events of the narrative") and "discourse time" ("the time it takes to peruse the discourse"). "Discourse time" is a useful concept because language (or film) is a temporal medium. But Chatman's notion of "discourse space" does not involve space in the same way as "discourse time" involves time, for it does not concern the space physically occupied by narrative discourse but, rather, describes the disclosure by discourse of the space in which the story takes place.

The concept of "spatial extension of the text" offers a more satisfactory spatial correlate of the notion of "discourse time," since it refers to the spatiality of the text as material object and to the dimensionality of the interface with the reader, spectator or user. Spatial extension ranges from zero spatial dimensions (oral narratives, excluding gestures and facial expressions; music) to quasi one-dimensionality (a text displayed on a single line with letters moving from right to left, as in television news lines, electronic billboards, and some digital literary texts), two-dimensionality (printed narratives, film, painting) all the way to genuine three-dimensionality (theatre, ballet, sculpture) (Ryan's narration in Various Media). Particularly relevant to narrative is the organization of two-dimensional space. Topics of interest include the integration of text into image and the division of time into distinct frames in comics and cartoons (McCloud); the integration of image into text in illustrated books; and the "hypermediated displays" (i.e., distribution of information into separate windows) of newspapers, avant-garde fiction, Web pages, and digital narratives, especially computer games (Bolter & Grusin). In pictorial narratives, the study of spatial organization distinguishes paintings that capture a single moment, leaving it to the spectator to reconstruct the temporal sequence that makes it part of a story (Lessing's notion of "pregnant moment"), from images that distribute narrative content into multiple scenes separated from each other by framing devices, such as architectural features. Narratives are not only inscribed on spatial objects, they are also situated within real-world space, and their relations to their environment go far beyond *mimetic* representation. When a nonfictional story is told where it happened, gestures and deictic elements may be used to point to the actual location of events. By telling us how certain striking landscape features came into being or what happened on certain sites, narratives of myth, legend and oral history build a "spirit" of place, what the Romans called genius loci.

In aboriginal Australia, stories, known as song lines, marked salient landscape features and helped people remember routes through what may look to outsiders as a monotonous desert. Another form of spatial situatedness for narrative is museum commentaries transmitted though earphones: each part of the text relates to a certain object, and users must coordinate playing the tape with their own progression through the space of the exhibit. With historical landscapes, memorial areas or heritage sites, the spatial situation of the narrative corresponds to the real-world location of the commemorated events, and the design of the visitor's tour must take into consideration the constraints of historical reality. More recently, GPS and wireless technology have made it possible to create stories on mobile phones, attach them to particular geographic locations, upload them on the Internet, and make them accessible only to people who happen to be in the right place. Whereas ordinary print narratives are nomadic texts that can be taken anywhere because they describe absent objects, the new digital technologies reconnect stories with physical space by creating texts that must be read in the presence of their referent. As Page and Herman have shown, when narrators and their audience are situated on location, narrators can use narrative techniques that are not available in distant storytelling, such as gestures and deictic expressions. Pointing at certain object or areas in space can for

instance take the place of extended descriptions, or allow audiences to better imagine character movements. The term "spatial form" was introduced by the literary critic Frank to describe a type of narrative organization characteristic of modernism that deemphasizes temporality and causality through compositional devices such as fragmentation, montage of disparate elements, and juxtaposition of parallel plot lines. The notion of spatial form can be extended to any kind of design formed by networks of semantic, phonetic or more broadly thematic relations between non-adjacent textual units. When the notion of space refers to a formal pattern, it is taken in a metaphorical sense, since it is not a system of dimensions that determines physical position, but a network of analogical or oppositional relations perceived by the mind. It is the synchronic perspective necessitated for the perception of these designs and the tendency to associate the synchronic with the spatial that categorizes them as spatial phenomena.

In digital texts, the notion of spatial design rests upon the hyperlink, a machine-language command that instructs the computer to display a certain fragment of text in response to a certain user action: clicking on specially marked buttons. Rather than forming a synchronically perceived pattern, digital links are navigational tools that control the temporal unfolding of the text. Yet hypertext narratives have been widely described as spatial (Bolter) because the multiple connections between textual units prevent a linear progression through the text and thus disturb the chronological presentation of the story. The study of spatial imagery was pioneered by Bachelard's *Poetics of Space*. Despite its title, this work is not a systematic study of how literature represents space, but a highly personal meditation on certain images that "resonate" in the imagination of the author, conjuring a quasi-mystical sense of connectedness to the environment and of the presence of things. In recent years, the study of spatial imagery has become increasingly focused on the basic spatial schemata that underlie language and cognition. As Lotman argued that "the language of spatial relations" is a "basic means for comprehending reality". He showed that in literary texts, especially poetry, spatial oppositions such as high and low, right-left, near-far or open-closed are invested with non-spatial meaning, such as valuable-non-valuable, good-bad, accessible-inaccessible, or mortal-immortal. While Lotman concentrates on verbal art, Lakoff & Johnson and Turner focus their attention on spatial metaphors frozen into ordinary language.

True to phenomenologist doctrine, these authors believe that the most fundamental human experience consists of apprehending oneself as a body located in space. The embodied nature of mind is reflected in language by families of metaphors that concretize abstract concepts in terms of bodies moving through or situated in space. Words like up and down, front and back, high and low, organize space using the body as point of reference. Due to the erect position of the body, up and down are the most prolific sources of metaphors: e.g. happy is up, sad is down; more is up, less is down; etc. Front and back are mainly used as metaphors of time: in our culture, the future is ahead and the past is behind. Other spatial schemata that provide important sources of metaphors are the conduit, the journey, the path, and the container (space as a whole can be seen as a container). Though these approaches are not specifically narratological, they can be applied to narrative texts as well as to poetry or to language in general. A case in point is Dannenberg's study of the spatial schemata of the portal and the container in narrative scenes that involve the recognition of identity. On a meta-narrative level, the blending of two common metaphors, "life is a story" and "life is a journey," produces a widespread spatial conceptualization of narrative as a journey. The various techniques of space presentation give flesh and shape to the visualizations that immerse the reader in the narrative world. Though description is often regarded by text typologists as the antithesis of narration, it is also the major discourse strategy for the disclosure of spatial information. In description, the report of the narrative action is temporarily suspended to afford the reader a more or less detailed glimpse at the current spatial frame. This interruption can, however, be minimized by

more dynamic ways of constructing narrative space such as object or character movements ("he left his house, and turned right toward the harbour"); characters' perceptions ("from the balcony, a tree blocked her view"); narrativized descriptions (revealing the floor plan of a house by describing the building process); and implications from reports of events ("the bullet missed its target, crossed the town square and broke a window of the church"). Zubin & Hewitt's notion of deictic shift explains how narratives transport the reader's imagination from the "here and now" of the illocutionary act—the normal reference of deictic expression—to the place and time of the narrated scene. Through effects of zooming in and out, narrative texts may vary the distance between the observer's spatial situation and the narrated events, and through shifts in focus, they can move objects of description from the foreground to the background or vice versa (Herman, 274–77). Perspective itself, as Uspenskij observes, is a particular positioning of the narrator within the story space; this positioning may coincide with the location of a specific character whose movements are followed by the narrator, or it may move across a certain area that contains several characters as the focus of the discourse alternates between different individuals. In film (Kuhn & Schmidt's narration in Film), the presentation of space encounters the problem of giving the spectator a sense of what lies beyond what is framed by the current screen, and of how the individual frames are interconnected. This can be done through techniques such as panning and zooming, mounting a camera on a moving support, providing a shot establishing a general location before zooming in, or showing the same location in a shot-reverse shot sequence from the perspective of different characters.

On the macro-level, spatial information can be organized according to two basic strategies: the map and the tour (Linde & Labov), also known as the survey and the route. In the map strategy, space is represented panoramically from a perspective ranging from the disembodied god's eye point of view of pure vertical projection to the panoramic view of an observer situated on an elevated point. In this mode of presentation, space is divided into segments and the text covers them in systematic fashion, e.g. left to right, north to south, front to back. The tour strategy, by contrast, represents space dynamically from a mobile point of view. Thus an apartment will for instance be described room by room, following the itinerary of somebody who is showing the apartment. In contrast to the pure vision of the map view, the tour simulates the embodied experience of a traveller. Of the two strategies, the tour is the more common in narrative fiction, although some postmodern texts have experimented with the map view: e.g. Georges Perec's La Vie mode d'emploi describes the parallel lives of the inhabitants of an apartment building by jumping across the building as if the narrator were a knight on a chessboard—a strategy that presupposes a map-like vertical projection—rather than creating a natural walkthrough. As readers or spectators progress through the narrative text, they gather spatial information into a cognitive map or mental model of narrative space. Through a feedback loop effect, these mental models, which are built to a large extent on the basis of the movements of characters, enable readers to visualize these movements within a containing space. Mental maps, in other words, are both dynamically constructed in the course of reading and consulted by the reader to orient himself in the narrative world.

The various landmarks shown or mentioned in the story are made into a coherent world through an awareness of the relations that situate them with respect to each other. To understand events, the reader may for instance need to know that the hero's house is located on the town square and close to the harbour. But media that temporalize the release of information, such as language and film, do not facilitate the mental construction of spatial relations because, unlike paintings or the stage setting of drama, they display objects successively rather than simultaneously. A mental model of narrative space is a construct held in long-term memory, but it is built from images of individual spatial frames that replace each other in short-term memory. This explains why readers are not always able to situate individual frames within the

narrative world. But a mental map does not have to be nearly as consistent as a graphic map in its representation of spatial relations. While some locations need to be precisely situated with respect to each other because they are the stage of events that involve space in a strategic way, others may occupy free-floating positions in the reader's mind. In many cases, readers will be able to understand stories with only a rudimentary representation of their global geography because, as Schneider observes, space in narrative usually serves as a background for characters and their actions, and not as a focus of interest. When topography is of prime importance for the logic of the plot, as it may be in detective fiction, the limitations of language as a medium of spatial representation can be remediated by a graphic map of the narrative world. Another function of graphic maps, particularly prominent in children's narratives, travel stories and fantastic literature, is to spare the reader the effort of building a cognitive map, thereby facilitating the mental visualizations that produce immersion. An important aspect of the cognitive mapping of narrative texts is the attribution of symbolic meaning to the various regions and landmarks of the narrative world. This meaning should not be considered a metaphorization of the concept of space, since it is attached to specific areas of the narrative world, contrary to spatial metaphors, which suppress connections to particular territories. In the cosmology of archaic societies, space is ontologically divided into a profane world, the realm of everyday life, and a sacred world, inhabited by supernatural beings, with holy sites functioning as portals between the two. The narrative response to these cosmologies and topologies is a symbolic geography diversified into regions where different events and experiences take place—where life, in other words, is governed by different physical, psychological, social or cultural rules.

In fairy tales or computer games, for instance, the symbolic map of the narrative world may associate the castle with power, mountain tops with confrontations between the forces of good and evil, open areas with danger, closed areas with security, etc. This symbolic organization of space is not limited to fantastic texts: narrative worlds can be structured by oppositions between colonizing countries and colonized regions; between town and country (Tolstoj's Anna Karenina); between life in the capital and life in the province (Balzac's Comédie Humaine); between home and away from home (The Odyssey); between the knowable and the unknowable (the town vs. the castle in Kafkas' Das Schloss); or between landscapes that speak differently to the imagination (Swann's way vs. Guermantes's way in Proust's À La Recherche du temps perdu). According to Lotman, narrative is born when a character crosses the boundary between these symbolically charged spaces: "A plot can always be reduced to a basic episode—the crossing of the basic topological border in the plot's spatial structure" (238). Architecturally as well as plot-functionally, narrative space can be described in terms of the partitions, both natural and cultural, that organize it into thematically relevant subspaces: walls, hallways, political boundaries, rivers and mountains, as well as in terms of the openings and passageways that allow these subspaces to communicate: doors, windows, bridges, highways, tunnels and passes. Besides horizontal partitions, narrative can also present vertical ones, corresponding to what Pavel calls "salient ontologies": these ontologies can oppose the world of everyday life to a world of magic, dreams to reality, images to existents or, in narratives with embedded stories, the different levels of fictionality. Whereas horizontal partitions divide the geography of the narrative world, vertical partitions create ontological layers within the narrative universe.The lived experience of space offers a particularly rich source of thematization. Some stories present space as closed and confining (prison narratives; Anne Frank's diary), others as open and liberating (narratives of exploration; many travel narratives), and still others as open and alienating (stories of wandering aimlessly in a hostile environment). Confined space occasionally turns into a field of endless discoveries, as does Robinson Crusoe's island. Through its immensity, space may be perceived as separating

(narratives of exile; *Odyssey*), or its existence may be denied by technology (telecommunications; travel through teletransportation). Narrative may also focus on place, a concept commonly opposed to space by geographers, by immersing the reader in a particular landscape or cityscape. And finally, narratives may highlight the importance of our sense of embodiment for the experience of space by featuring a protagonist whose body grows or shrinks out of human proportions. Novels like *Gulliver's Travels* or Alice in Wonderland de-automatize our relation to space by showing how movement, navigation, the handling of objects and interpersonal relations are affected by a change of scale.

The most radical thematizations of space are those that involve alternative or logically inconsistent worlds. While the mind can theoretically conceive spaces of any number of dimensions (string theory postulates 9 or 10, depending on the version), the "imagining imagination" can only picture objects within a space of three dimensions or less. An example of experimentation with the dimensionality of space is Edwin Abbott's 1884 novella *Flatland*, a narrative that depicts everyday life and cognition issues within a world of two dimensions: how, for instance, do the members of this world distinguish each other, since the recognition of flat shapes normally involves an elevated point of view that presupposes a third dimension? The narrator then migrates to a one-dimensional world, and his puzzlement mirrors the reader's experience of two-dimensional reality. He is finally transported into a three-dimensional world and describes in amazement an experience that is taken for granted by the members of this world (as well as by the reader); but when he asks to visit a four-dimensional world, the three-dimensional creatures tell him that no such thing exists. One way for a text to circumvent the limitations of the imagination is to project a cosmology with multiple parallel worlds. This cosmology, inspired by the "many-worlds" interpretation of quantum mechanics and explored by many science-fiction texts, does not strain our faculties of mental visualization because every one of the parallel realities is itself a standard three-dimensional space. By allowing the existence of multiple counterparts of the same individual and by staging transworld travel that allow these counterparts to meet, the many-worlds cosmology is a goldmine of intriguing narrative situations. Logically impossible story spaces are the narrative equivalent of M.C. Escher's pictorial representations of worlds that violate the laws of perspective.

The most common form of logical impossibility in literature is metalepsis, the transgression of ontological boundaries through which imaginary creatures of pen and paper can penetrate into the fictionally "real" world of their creator, or vice-versa (Pier's Metalepsis). Metalepsis can lead to a spatial effect described by Hofstadter (passim) as a strange loop: rising higher and higher through the levels of a hierarchical system, only to find oneself right where one began. But a narrative space cannot be wholly inconsistent, for fear of preventing any kind of mental representation—for fear, in other words, of losing its spatial quality. Logical contradiction is normally limited to some areas of the narrative world, piercing the fabric of space like the holes in a Swiss cheese. In Mark Z. Danielewski's House of Leaves, for instance, a certain house is bigger on the inside than on the outside, and the inside is the gateway to a seemingly infinite alternative space where horrific events occur; even so, readers can still draw on their normal experience of space in some regions of the narrative world, despite its topological heterogeneity. Of all the types of space the one that has recently inspired the greatest creative and theoretical activity is the real-world space that serves as context and referent to narrative texts. One form of spatial situatedness for narrative is museum commentaries transmitted though earphones: each part of the text relates to a certain object, and users must coordinate the playing of the tape with their own progression through the space of the exhibit. With historical landscapes, memorial areas or heritage sites, the spatial situation of the narrative corresponds to the real-world location of the commemorated events, and the design of the visitor's tour must take into consideration the constraints of historical reality.

These so-called "landscape narratives" can be relatively punctual, when the events took place in a restricted area or spread out in space, when the events took place over large areas or periods of time; they can be either thematically arranged, leaving the visitor a choice of itinerary, or they can guide her along a chronologically arranged storyline. Whereas ordinary print narratives are nomadic texts that can be taken anywhere because they describe absent objects, the new digital technologies reconnect stories with physical space by creating texts that must be read in the presence of their referent. For instance, the Canadian project [murmur] consists of oral stories told by citizens of Toronto and other cities about urban features. The locations of stories in the actual city are marked by visible signs that display phone numbers where the stories can be accessed. Equipped with a paper map that shows these locations, participants walk through the city in search of the landmarks to which stories are connected. The purpose of this project, which exemplifies a genre known as "locative narrative" is to capture the genius loci of a city by giving participants an appreciation of its rich narrative legacy. Just as legends from the past and tales about the ancestors create a sense of place, the stories told by citizens about seemingly ordinary buildings and neighborhoods make the everyday captivating and give a soul to the city. A type of project greatly facilitated by digital technology is the creation of large archives that map literary texts on real-world geography on the basis of the actual place names found in the narratives. An early, print form of this kind of project was the Atlas of the European Novel edited by Franco Moretti.

More recently, an *Atlas of European Literature* that maps hundreds of texts, using advanced cartographic methods, and associated with interactive tools, has been developed by the Institute of Cartography and Geoinformation, ETH Zuric in collaboration with the Georg August University in Göttingen and the Karl University in Prague. As Barabara Piatti argues, the mapping is not an end in itself but a research tool that should help the investigation of many new questions: for instance, how do landscapes imprint themselves in the human imagination, what areas are heavily populated with literary texts and which ones are relatively empty, or how far-ranging is the network of place-names mentioned in the stories inspired by a certain area. Such databases—which could include folklore and narratives in visual media as well as literature—will be essential to the development of a type of investigation that the French literary scholar Bertrand Westphal calls geocriticism. Narratologists have long privileged time over space; narrative space remains a relatively unexplored territory. The most promising areas of investigation appear at the present time to be: the anchoring of stories in real-world space, the design of "spatial architectures" for computer games, allowing players to participate actively in a story while exploring a fictional world more or less freely; comparative studies of the medium-specific techniques that enable people to construct mental images of narrative space; empirical studies of the importance of mental visualizations and cognitive mapping for the understanding of plot and the experience of immersion; studies of the historical and cultural variability of the semiotic oppositions (such as "high-low," "inside-outside," "closed- open") that determine the topology of narrative worlds.

Space and place have been analysed in Indian literature with a sarcastic analysis, changing the character and plot of the events. The use of space i.e., the surroundings with the exact void around a person and also the use of place to make the author understand the essence of it has been very much evident in the writings of various eminent authors. The idea of absolute space and relative space has always attracted writers in frictions, where the characters are being depicted

The concepts of time and space are very important for understanding the functions of phenomena in the natural world.
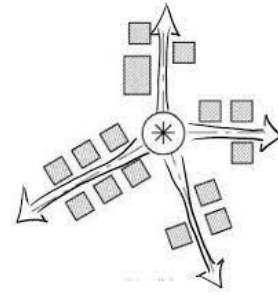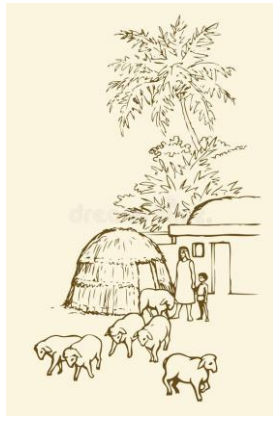
Positive and Negative: Positive Space is the area that an object takes up. Negative Space is the empty area around or in the holes of the object. Create artworks demonstrating positive and negative space.

As for the idea of relativity, the absolute description of space, place and society with the emphasis on various isms can be viewed on the story of both Aranyak and *Pather Pachali* by the eminent writer Bibhuti Bhuson Bandopadhyay as depicted by him in his outstanding works, describing the rural enigma of a village in Bengal. The excellent choosing of words and descriptions depicting nature ,territory, varied lifestyles, the perplexity between various isms with the bewildered human is one of the greatest literature in Bengali language .The temporal and spatial variations of various changing situations has often been confined within the work of our R.K.Narayan on his famous work of *Malgudi Days* through rapid changes within the Indian culture ;as observed by the author is humorously descriptive with sarcastic tones. The transformation of a rural society to an urban and urban society also includes a comprehensive change of space and place of that particular area as described within the story.

In the other instances, positive and negative spaces are identified by prominent authors and help us to examine how positivity empowers negativity. This kind of emphatic expression can be viewed in the renowned work of Amitabh Ghosh**,** in his outstanding work *The Hungry Tides,* rural descriptions are often been imagined and it is being explained with descriptions, events and phrases and illustrates which truly speaks about the essence of space and place. Geographical spaces and places are often being found to be imbibed in the indigenous description of the particular land. The detailed discussions of isms definitely have been noticed from age old stories of ancient scriptures. In the stories of Manohar Malgaonkar and even in his other stories, the society has always been considered the embodiment of natural environment. Basically, every ingredient of comprehensive environmental approach has been added in the daily course of the protagonist's life. It is the Mother Nature who is being embodied as a society in a captivated arena for centuries. However, with the time the society has expanded with his vices. Another pessimistic attribute of human has started to devour nature and also engaging themselves in the process of gaining the control over nature. It is exactly at this moment, nature started refuting and gradually the golden reign came to an early end. It is the benevolent human society which got metamorphosed into a self-esteemed society with more and more exhaustion and exploitation within no time. There often   arose a huge outburst of resource scarcity it is here the time of realization has come. Arvind Adiga's, *The White Tiger,* Man-Booker-Prize-winning debut novel was widely acclaimed for its refreshing take on social class disparities and contradictions in contemporary India. Thus, one must truly analyze that the song of nature… the song of topography… the song of the soil, the song of the land, all together forming a symphonically band….

These kind of literary explanations were very much prominent, even in the writings of Charles Dickens and Rabindranath Tagore**.** Spatial analysis was important in the rejuvenation of the spatial tradition. Its intellectual possibilities, however, now seem to be exhausted. Concepts of territory, place, locality, spatial division of labour, etc., proved elusive. Crucial and related shortcomings included the separation of spatial and social relations, the separation of fact from value, and empiricist tendencies. Accordingly, the exploitation of the hitherto unaddressed spatial agenda has had to be taken up by those with different assumptions about the nature of the world and how it is best studied. In the story of the *The Lost Village: Candid Stories from Rural India* by Ashok Kabisatpathy , we find an extensive description of the various ideas of rural cacophonies, such kind of description we also find in Oliver's Goldsmith's *The Deserted Village*. These approaches in turn shed new light on those spatial relations, like scale, that spatial analysis did try to address. They are also well-equipped to clarify the historical geography of spatial analysis as an intellectual movement. Thus, it is true that spatial analysis has been a significant part in every literature and in every manner. We need to think critically and collectively about the phenomenon not as the token representation of rural spaces in literatures and others but to create more body of works that can finally eventuate the possibilities of more rural spaces in every aspect of life and works, which we lost now we work to gain in productivity.

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